

1980 CAPS VIDEO FESTIVAL

SHOW DATES

MEDIA CENTER

CONTACT PERSON

April 1-7, 1980

Manhattan Cable TV
Channel 10
120 East 23rd Street
New York, NY 10010

Suzanne Rose
212/477-8700

April 9-24

Ticker Art Gallery
Dana Fine Arts Center
Colgate University
Hamilton, NY 13346

Pat Clancey
315/824-1000, x633
824-2418 (h)

April 26-May 3

Anthology Film Archives
425 Lafayette Street
New York, NY 10012

Ann Volkes
212/989-2316 (EAL)
677-7284 (h)

May 4-11

Canastota High School
Robert Street
Canastota, NY 13032

Peter Finger
315/697-2003, x253

May 12-23
(13-15)
8:00 PM -

Experimental TV Center 180 Front St.
464 Court Street Oswego, NY
Binghamton, NY 13904 1302

Sherry Miller
607/687-1423
687-5045

May 26 - July 7

International Center for Photography
1130 Fifth Avenue
New York, NY 10028

Steve Rooney
212/860-1774

July 14-16

Port Washington Library
"Media Port"
245 Main Street
Port Washington, NY 11050

Lillian Katz
516/883-4400

July 29-31

Media Study/Bufalo
207 Delaware Avenue
Buffalo, NY 14202

John Minkowsky
716/847-2555

August 4-7

Chautauqua Art Association
Wythe Avenue
Chautauqua, NY 14722

Rob Erdle
716/357-2771

August 14-30

IMAC, Intermedia Art Center
253 Bayville Avenue
Bayville, NY 11709

Kathy Bodily
Michael Rothbard
516/628-8585

September 24-26

Visual Studies Workshop
31 Prince Street
Rochester, NY 14607

Arthur Tsuchiya
716/442-8676

October 2-11

SYNAPSE/Syracuse University
316 Waverly Place
Syracuse, NY 13210

Henry Baker
315/423-3100

October 14-18

State University Maritime College
Fort Schuyler
Bronx, NY 10465

Dr. Julie Wosk
212/892-3000, x222

October 20-Nov. 1

Everson Museum
401 Harrison Street
Syracuse, NY 13202

Richard Simmons
315/474-6064
425-7754

November 3-10

Jefferson Community College
Outer Coffeen Street
Watertown, NY 13601

Klaus Ebeling
315/782-5250

November 12-14

S.U.C. at New Paltz
College Art Gallery
New Paltz, NY 12562

Kathy Zimmerer
914/257-2439

November 16-23

St. Lawrence University
Brush Art Gallery
Griffiths Art Center
Canton, NY 13617

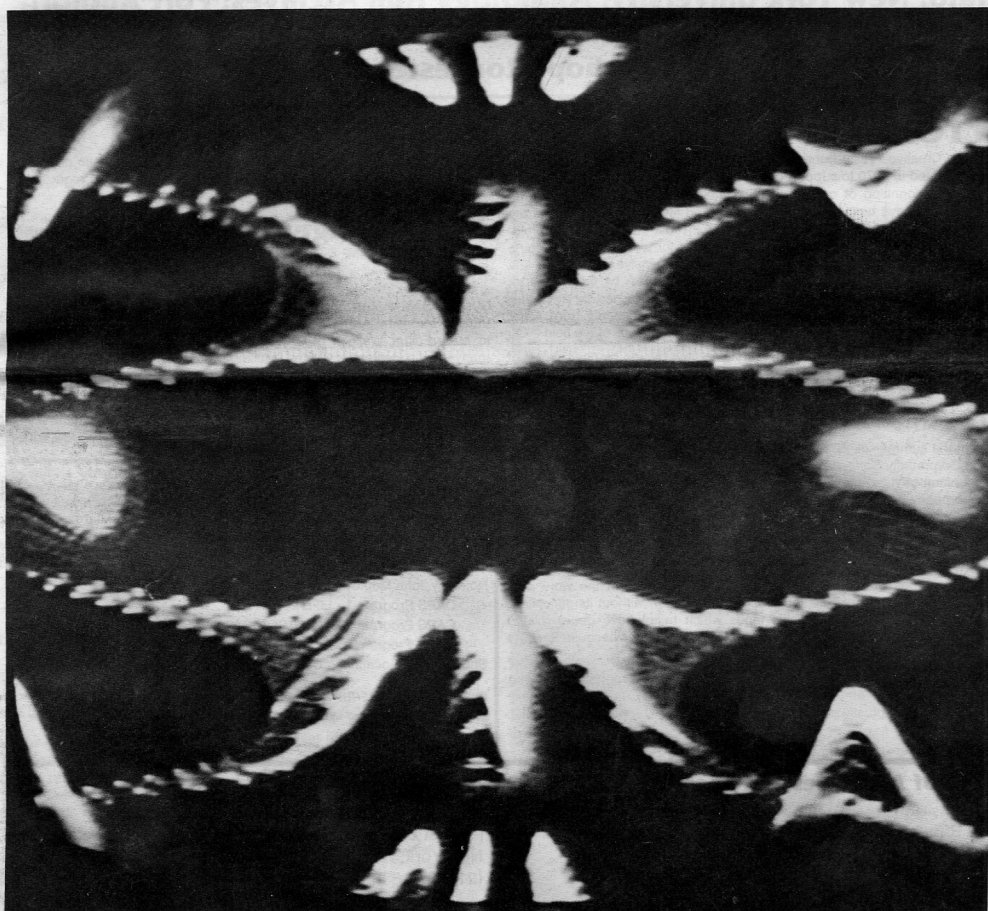
Paul D. Schweitzer
315/379-6003

December 8-13

Film Workshop of Westchester
Cottontail Lane
Irvington, NY 10533

Rosalyn Schneider
914/591-8774
431-7625

1980 CAPS VIDEO FESTIVAL



**Tapes by 1979-80 Award Recipients
in Video, Creative Artists Public
Service Program in New York State**

Tapes by 1979-80 Award Recipients in Video, Creative Artists Public Service Program in New York State: Mark Brady, Barbara Buckner, Maxi Cohen, Tom DeWitt, Ernest Gusella, Sara Hornbacher, Les Levine, Anthony Ramos, Ira Schneider, Vibeke Sorensen, Arthur Tsuchiya and Edin Velez. Selected by John Minkowsky, Video/Electronic Arts Curator, Media Study/Buf-falo. The Creative Artists Public Service Program is made possible with Funds from the New York State Council on the Arts and The National Endowment for the Arts and through the cooperation of the Albany Institute of History and Art; The Charles Burchfield Center, Buffalo; East Harlem Arts and Education Center; Media Study/Buf-falo; New York University; Anthology Film Archives; Port Authori-ty of New York and New Jersey; Roberson Art Center, Binghamton; and Visual Studies Workshop, Rochester.

Preface

The Creative Artists Public Service Program of New York State (CAPS) was created in 1970 to support continuation of work by New York State artists in recognition of contributions to their respective fields. Since that time, there have been 49,232 applications and awards have been granted to 1,633 artists in 12 areas: Choreography, Fiction, Film, Graphics, Multi-Media, Music Composition, Painting, Photography, Playwriting, Poetry, Sculpture, and Video. And because of the extensive support in the development of video experimentation and production by the New York State Council on the Arts — a level of support unmatched by any other state arts council — the list of 94 CAPS Video Recipients from 1,407 applicants over the past decade reads like a "Who's Who" of the field.

CAPS Fellowship Recipients are, in all areas, selected by peer panels of recognized artists. This year's twelve recipients of CAPS Video Fellowships were chosen by: John Camello, Doris Chase, Juan Downey, Gunilla Mallory Jones, Joan Logue, and Antonio Muntadas. The Video Consultant was Anna Eugenia Volkes.

In the summer of 1979 I was asked by Mary Foster Wallach, Director of the Community Service Program at CAPS, to select works for a travelling exhibition of video by the 1979-80 CAPS winners, and to prepare notes to accompany this exhibition. I was impressed with the roster of award winners and their wide range of approaches to the medium, reflective of the healthy diversity in the field. In my notes I have tried to highlight this variety, as well as to consider some underlying themes and ideas which draw together certain of these works. My attempts to develop contexts for specific tapes or to present trends within the field from the work of a limited number of pre-selected artists has not been without its difficulties. In some cases, in fact, specific tapes which might have better related thematically to whole programs were unavailable, either because they are currently being reworked, or are still in-progress.

Nevertheless, the twelve CAPS Video Recipients are represented by an equal number of engaging pieces that are, by their turns, emotionally powerful, intellectually challenging, formally innovative, witty and beautiful.

I hope that the organization of these tapes into three thematic programs will prove both informative and provocative for the viewer as regards the work of these independents in this potent new medium.

Acknowledgements

I would like to thank, for their willingness to participate in the Travelling Show and for providing me with information about their work, the twelve artists — Mark Brady, Barbara Buckner, Maxi Cohen, Tom DeWitt, Ernest Gusella, Sara Hornbacher, Les Levine, Anthony Ramos, Ira Schneider, Vibeke Sorensen, Arthur Tsuchiya and Edin Velez. In addition, my thanks to Mary Foster Wallach of CAPS for her assistance throughout, to the many media centers, galleries, museums, libraries and cable television stations throughout New York State who have supported this endeavor, and to Media Study/Buf-falo for the use of their facilities and for help in the publication of this catalogue.

John Minkowsky
Buffalo, New York

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Visual Design - Richard Macakanja	

List of Addresses and Phone Numbers of CAPS Video Artists

Mark Brady 23 Rundel Park Rochester, NY 14607 (716) 473-7735	Tom DeWitt 111 North Pine Avenue Albany, NY 12203 (518) 489-3320	Les Levine 20 East 20th Street New York, NY 10003 (212) 673-8873	Vibeke Sorensen 111 North Pine Avenue Albany, NY 12203 (518) 489-3320
Barbara Buckner 344 E. 9th Street New York, NY 10003 (212) 674-8036	Ernest Gusella 118 Forsyth Street New York, NY 10002 (212) 925-9095	Anthony Ramos 1420 Ocean Avenue DelMar, CA 92014 (714) 481-1897	Arthur Tsuchiya 40 Mulberry Street Rochester, NY 14620 (716) 275-9436
Maxi Cohen 31 Greene Street New York, NY 10013 (212) 966-6326	Sara Hornbacher 49 Ashland Avenue Buffalo, NY 14222 (716) 886-1331	Ira Schneider 51 Fifth Avenue New York, NY 10003 (212) 675-3319	Edin Velez P.O. Box FF Old Chelsea Station New York, NY 10011 (212) 929-3824

CAPS Program 1 - LIFE IN ART

Mark Brady - *THIRTY-FOUR YEARS* (1979, 18 min., b/w, sound)

Maxi Cohen - *A-LONE-SOME. I MAKE ALL THE NOISE* (1976, 7 min., b/w, sound)

Les Levine - *DIAMOND MIND* (1977, 23 min., color, sound)

Tom DeWitt - *MY MIME* (1972-79, 26 min., color, sound)

It is a little ironic that television, the most public medium, should, in the hands of artists and independent producers, become a means of documenting private lives. Yet with the introduction of portable video equipment in the late 1960's came a variety of alternative and personalized approaches to 'television reportage'. Among these was video portraiture of non-celebrities - individuals who would not, for a variety of reasons, be subjects of the broadcast media. There are several factors behind this widespread development in video, not the least of which is economic; videotape, when compared with film, is inexpensive to shoot and can be reused numerous times, thereby opening up a freer style of recording. Long, uninterrupted tapings, coupled with the capability to immediately play back one's image and voice help to make the subject more comfortable and intimate in the presence of the video technology.

Some video makers have adopted the role of biographer and, by extension, autobiographer, for many of the most successful tapes have as their subjects members of a maker's immediate family, and explore that maker's relationships with them.

Mark Brady's *Thirty-Four Years* and Maxi Cohen's *A-LONE-SOME. I Make All the Noise* are two very different explorations of and statements about the makers' relationships with their fathers. Brady directly focuses, through discussions with his mother, on the familial treatment of sexuality and its effect on his development. Cohen integrates documentary footage, dream narratives and other materials to express a complex of feelings and emotions, with her father as the central figure.

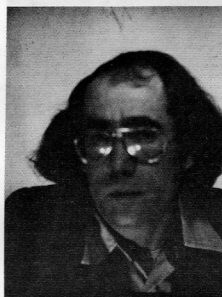
This section of the CAPS Video Program has been entitled "Life in Art," and Brady and Cohen, in addition to directly drawing from their lives the materials for their art, also refer in these tapes to aspects of the creative process. In Cohen's case especially, a relationship is suggested between her role as an artist working in communications media and the difficulties of a personal communication.

By comparison with the 'confessional' tapes of Brady and Cohen, Les Levine's *Diamond Mind* and Tom DeWitt's *My Mime* are 'memoirs' of public lives. Les Levine, a major figure in the artworld for a decade and a half, involved in such innovative movements as Environmental Art, Information Art and Disposable Art (the latter his own creation), is hardly associated with autobiographical works. Yet in *Diamond Mind*, essentially an extended meditation on the art-making process and its product, the artist adopts the form of the autobiographical narrative to tell about relationships not with a person or persons, but with ideas about art.

And finally, Tom DeWitt's *My Mime* recapitulates his career of a decade in experimental video, with his own voice-over narration describing his development and sustaining interests.



Family photo used in *THIRTY-FOUR YEARS* by Mark Brady.



MARK BRADY

THIRTY-FOUR YEARS Mark Brady

Mark Brady's *Thirty-Four Years* is, by his own description, an attempt at "exploring family history, family relationships, sexuality, and how these things affect family members."

The family members in question are the artist and his parents. Through conversations between Brady and his mother, and recollec-

tions by Brady for the camera, the artist explores 'intimacies' of the family history - his father's inability to show affection (and to satisfy his mother's sexual needs) and its effect on Brady's own sexual development and feelings about women. The verbal material is compelling, as Brady endeavors to learn more about his father and, by extension, more about himself.

Visually, the tape combines 'talking head' interviews with other materials, some explicitly referential to the subject (old photographs and locational shots), others juxtaposed for their suggestive qualities (wind in trees, caressing hands), and yet others - shots of the maker's production notes and/or editing script - reflective of Brady's process of constructing the tape. The images are 'loosely assembled' (unlike those in Maxi Cohen's *A-LONE-SOME*), but in a way that is totally in keeping with the exploratory feeling of the work.

Mark J. Brady has self-produced two video documentaries (*Preaching the Blues, Son House and Giovanni Vecchio*) and a number of personal video pieces, and is presently working in the areas of autobiography and personal documentary. He is currently a video producer, teacher and exhibitions coordinator at Portable Channel in Rochester, New York. Brady's videotapes have been shown over WXXI-TV in Rochester, at the Conference on Visual Anthropology at Temple University in Philadelphia, Goddard College in Plainfield, Vermont, the Community Video Center in San Diego, and Global Village in New York City, and his tape, *Thirty-Four Years* has been selected for screening at Input '80. In addition to the CAPS Fellowship in Video, he has received a research grant from SUNY/Buffalo, and access grants from Portable Channel and WXXI.

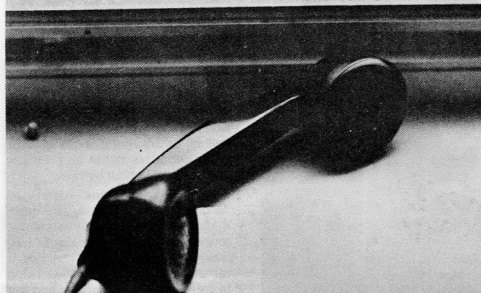
A-LONE-SOME. I MAKE ALL THE NOISE Maxi Cohen

Maxi Cohen's *A-LONE-SOME. I Make All the Noise* opens with the filmed image of Joe, her father, as he lectures Maxi about her lack of personal progress over the previous years. (The film we see is production footage from *Joe and Maxi*, Cohen's feature-length work about that relationship which she continued filming up until Joe's death from cancer.)

Near the end of the tape, the relationship of father and daughter is represented symbolically, as the artist relates two dreams. In one, she weeps while 'he' watches from the other side of the room, doing nothing. In the other, she is chased by a fox and screams, only to find people deaf and unwilling to assist her, still she triumphs and is set free.

Through these two types of representation - the documents of interactions between father and daughter and the symbolic rendering of that relationship - Cohen offers an image of her father at once actual and imbued with a great emotional significance. By comparison, Brady's personal portraits,

alone, some. I make all the noise.



From A-LONE-SOME, I Make All The Noise by MAXI COHEN.



From installation performance of A-LONE-SOME, I Make All The Noise, a solitary self with telephone answering machine, t.v. and video, by MAXI COHEN at Anthology Film Archives.

while no less important, are more exploratory and yield an image of lesser resolution. For what we have witnessed in Brady's tape is the process of investigation of an aspect of a relationship; what we experience in Cohen's work is the manifestation of a complex relationship that has already been analyzed and integrated into her life and her work - is, in fact, the subject of a major portion of her work.

A-LONE-SOME, incorporates imagery of film on an editing bench, someone typing at a typewriter, a telephone with a busy signal or playing back messages from an answering machine. All are images of media for communication, underlying the artist's commitment to that process, even as the central relationship explored in the tape, and its title, suggest the difficulties of communication on personal levels.

Maxi Cohen is an independent film and videomaker whose most recent accomplishment is the feature-length film, *Joe and Maxi*, about her relationship with her father, which was a blue ribbon winner at the American Film Festival and has been broadcast on German television. Since 1970, she has been working in experimental portable video, and has been instrumental in the development of public access on cable television as Director of the Cape May Project (the first community television access experiment in the United States) and as Director of the Video Access Center in New York City. Since 1974, she has been producing personal video documentaries and art works; her

series, *A Family Album of Moving Polaroids*, has received wide screening in galleries and museums throughout the United States and on television in Rochester, Belgium and Holland. Cohen has also created innovative works for public television and cable television, which include *Paper Roses* for WTTW-Chicago and, with Image Union, *The Five-Day Bicycle Race/Mock Turtle Soup*, an experiment in live and taped coverage of the 1976 National Democratic Convention in New York City and the Presidential election. Cohen has received awards from the National Endowment for the Arts (1975, 76 and 77) and the New Jersey State Council on the Arts (1975) and, for *Joe and Maxi*, grants from the Jerome Foundation, Joint Foundation, the Eastman Fund, Hoffman LaRoche Laboratories and CAPS.



MAXI COHEN

DIAMOND MIND Les Levine

Les Levine's *Diamond Mind* is a monologue with visuals about the process of art making and its relation to the art object. Adopting, as an artistic strategy, an autobiographical mode, Levine considers a type of artistic activity which he says he has abandoned, or from which he has 'gone on'. The metaphor for this activity is the creation of jewels - the production of singularly beautiful, extremely valuable objects. Levine reflects upon these jewels - he recalls wondering about his purpose in making them, their desirability to others, and his own lack of passion for the 'anxiety-provoking' objects.

Later in the tape, Levine speaks about the jewel in another way:

Your mind, after a certain amount of time, superimposes the image upon itself in that you begin to think of the jewel not only as a jewel, but it becomes what is occupying your life at the moment. You're doing it as a way of surviving, expressing yourself, saying 'I am in the world at this moment.' It has that quality in your brain, like a little LED watch in the center of your brain - every now and then when you're thinking about something else, it lights and jewels appear. It's as though the jewels are an inner slice of your brain exposed in front of you becoming something other than what they really are ... becoming like a landscape in which there is absolutely no space at all but purely a kind of empty light, something in which everything is not seen as form but purely seen as light. And you

'Jewel', becomes incorporeal). Implicitly there is a shift in value away from the object and towards the idea - the diamond embedded in the mind - a shift reflecting, perhaps, the determination to move on expressed by the artist in the chorus which opens, closes and repeats throughout the work.

Since the mid-1960's, Les Levine has been an innovator, from an early use of plastics in his work, through his involvement in conceptual movements such as Environmental Art and Information Art. Levine also originated his own brand of Conceptualism, "Disposable Art," the products of which, he said, were non-objects, concerned not with ownership but with inspiring active experience. One of Levine's major artistic statements has been the creation of art works which, in the context of the art marketplace, either could not be collected (environmental constructions or "places") or were of little collectible value (mass produced, unsighed, inexpensive objects). As such, the thrust of Levine's activities has been in opposition to the creation of limited-edition 'Art-jewels' of lasting, marketable value. As *Diamond Mind* relates to aesthetic principles upon which his broad-ranging work of a decade and a half has been based, it suggests a reading of the text not as literal autobiography but as an expression about the development of ideas important to Levine's artistic life/career.

The free-flowing, almost random quality of the visuals in *Diamond Mind*, which depict the activity of the tape's making, further reflect Levine's interest in process rather than the creation of a seamless, jewel-like object.



From DIAMOND MIND by LES LEVINE.

Photo by Les Levine.

wonder where it has come from and why you find yourself in the absolute radiation of the jewels. It's as though you were finding a diamond in the center of your brain and on one side of it is a magnificent ruby and on the other side is a luscious magnificent pearl. And your whole body becomes jewel-like because it has disappeared into the space of the jewels - it has emptied itself out and now you can only see the jewel.

In this passage, the jewel is transformed from objecthood into a pure light, an absolute radiation in the mind of the maker (who, in turn, in the presence of the idea of the

Les Levine, born in Dublin, Ireland, 1935, educated at Central School of Arts and Crafts, London, now lives in New York City. He has had over 90 one-man shows, the most recent, "Les Levine: Diamond Mind" at the International Cultureel Centrum, Antwerp, Belgium, a survey of the artists' work including five media installations, several photographic pieces, video tapes and drawings.

Levine regards himself as a "media sculptor." He has produced environments, process pieces, systems pieces, outdoor actions, video tapes, and films. His first video tapes were produced in 1965. A show entitled, "The Troubles: An Artist's Document of Ulster, 1973" introduced the con-



LES LEVINE Photo by Les Levine.

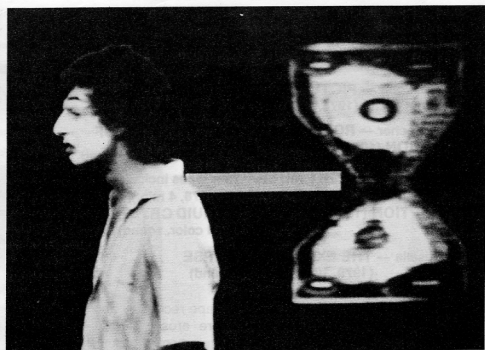
cept of art as a sociological tool. Levine has continued to explore this concept with, "I Am Not Blind, An Information Environment About Un-sighted People, 1976," conceived for the Lions Gallery of the Senses, Wadsworth Atheneum, an exhibition resulting from interviews with 9 un-sighted people. "Northern Landscapes" and "We Are Still Alive", 1974, an exhibition currently traveling in Canada and France, deals with the

community of Cape Dorset. He has written extensively for Arts, *The Village Voice*, *Art In America*, and the *Saturday Review*. In 1969, he published *Culture Hero*. His most recent book, *Five OHHH Disposable Sculptures* was published by the Canada Council and the Ontario Arts Council.

Levine has been artist in residence at Aspen, Colorado, 1967 and 1969; Nova Scotia College of Art & Design, 1973; and the University of Illinois, 1975. He was Associate Professor, New York University, 1972-73, and Distinguished Professor of Video Art, William Patterson College, 1974-76.

He is founder, in 1970, and President of The Museum of Mott Art, Inc., a consultant service organization for the arts and allied professions. He was awarded a National Endowment Arts Fellowship, 1974.

Some of the public collections which own Levine's work are: the National Gallery of Canada; the Art Gallery of Ontario; the Whitney Museum of American Art; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Corcoran Museum, Washington, D.C.; the Philadelphia Museum; the Beaubourg, Paris; the National Gallery, Victoria, Melbourne, Australia; the Art Gallery of New South Wales, Sydney; the Art Gallery of South Australia; the Georgia Museum; the Wadsworth Atheneum, Conn., and The Donnell Public Library, New York City.



Wind-up mime, James Snafu, is propelled by the mainspring of the economy in *MULTIPLE IDENTITY* (1975) and *THIS IS TV-AMERICA* (1979) by TOM DEWITT.

included his 'critique' of violent, vulgar commercial television in a condensed version of *This is TV America*, as well as examples of his contribution to the art of television - *Zierot Trapped in Walls*, *Just a Day in the Life of . . .*, and an excerpt from the technically innovative film, *Zierot in Outta Space*.

Tom DeWitt began experimenting with video as early as 1967, when he was twenty-two years old. As his years of commitment to the medium are as long as, if not longer than, anyone's, it seems fitting that a purely artistic autobiography represent him in this exhibit.

After starting as a filmmaker in 1965, Tom DeWitt experimented with video. His award winning films, *The Leap* (1969) and *Fall* (1971) use video extensively as does his well known collaborative work, *Off On* (1968). The soundtrack for *Fall* was composed on a Moog synthesizer at the University at Albany's Electronic Music Studio. DeWitt then demonstrated that this musical instrument could be used to generate abstract motion graphics with music such as his *Philharmonia* (1975). DeWitt was also interested in pantomime. After inventing his Zierot character in 1972 he developed mime works as an artist-in-residence at WNET's TV Lab from 1974 to 1978. These productions used both camera-recorded and synthesized images. Among the works of this period are *Zierot in War Mime*, *Just a Day in the Life of . . .*, *Multiple Identity*, and *Zierot in Outta Space*. DeWitt has also helped develop video instruments. Under a series of grants from the New York State Council on the Arts, the National Endowment for the Arts, and the John Simon Guggenheim Memorial Foundation, DeWitt and his associates at Electronic Body Arts, Inc. have constructed a computer-based tracking chroma key system called Pantomation. It is now housed at the Video Synthesis Lab of Rensselaer Polytechnic Institute in Troy, New York, and it is being used by DeWitt and others to explore the arts of dance, mime and music by connecting synthesized and real spaces. DeWitt's CAPS grant is to continue his work with mime and video using the Pantomation technique. DeWitt is 35 years old and lives in Albany, New York.



Mime Mike Berg admires his electronic reflection in *JUST A DAY IN THE LIFE OF . . .* (1975) by TOM DEWITT.

MY MIME Tom DeWitt

"Art is illusion. Art is artifice. Art is artificial. The video artist makes images out of electrons. To bridge the gap between traditional motion media and the world of video art, I have developed a technique, Pantomation, which allows the actor in front of the camera to directly interact with the electronic art behind the camera."

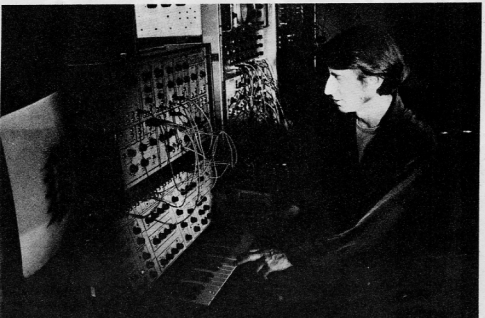
— Tom DeWitt

In Tom DeWitt's *My Mime*, the artist recapitulates his decade-long career in experimental video with a combination of excerpted works and commentary. As its format suggests, the tape was originally created for *Some New Faces*, a public access cable television

program in New York City; the format, however, rather than restricting his creativity, seems to have inspired DeWitt, for this mini-retrospective package is exceedingly artful and entertaining.

It is also a work which is, by its very nature, self-explanatory. DeWitt's witty and informative voiceover traces the chronology of his work in video, from abstract videographics through explorations with video-mime, through the development of Pantomation, a unique computer-video animation system.

At one point in the tape DeWitt queries why, since television is an American invention, couldn't it become an American art? He has



TOM DEWITT

CAPS Program 2 - ELECTRONIC VISIONS

Barbara Buckner — **PICTURES OF THE LOST**
(1978, 23 min., color, silent)

Sara Hornbacher — **ROLL-OFF: A FLAGGING INDEX OF PROPORTION** (1978, 13 min., color, sound)

Vibeke Sorensen — **LIGHT MUSIC** - four tapes including **IMPROVISION** (1976, 4 min.), **TEMPLE** (1976, 4 min.), **INTERRUPTION** (1976, 3½ min.), and **LIQUID CRYSTAL** (1979, 7 min.)
(All color, sound)

Ernest Gusella — **THE EXQUISITE CORPSE**
(1979, 10 min., color, sound)

With the introduction of portable videotape recorders and small-format editing facilities in the late 1960's, there arose, almost immediately, categorizations of the users of this new equipment. There were the grass-roots documentarians, making tapes on social issues for special interest audiences, and extolling the virtues of the coming revolution of decentralized television by and for the people. There were the gallery artists from other media, creating conceptual, minimalist performances for the camera, bringing their ideas from the other arts to television. And there were many other groups, and groups within groups, of makers sharing similar aesthetic and utilitarian concerns about this newly available medium.

Among these others were the "Video Synthesists" - those involved in the creation of uniquely electronic imagery. This was being done with new techniques via specialized machines - synthesizers, colorizers and keyers - which could immediately generate an abstract image from an electronic signal, and 'distort' or add intense, non-naturalistic colors to camera-originated visuals.

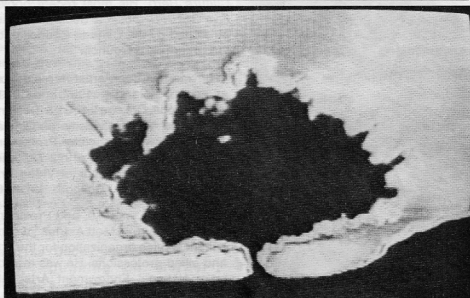
The most prominent of these synthesizers were being designed and built by artists - Nam June Paik, Bill Etra, Stephen Beck and Dan Sandin, to name a few - either by themselves or in collaboration with sympathetic electronic engineers. (The first CAPS program represented some of the work which Tom DeWitt created on his self-designed video animation system, "Pantomation.")

Because the artists working with these new tools and techniques were exploring a whole realm of undiscovered image-making possibilities, their work was among the most exciting in this new medium for artistic expression. However, the general grouping of these works as "Synthesized Video" took on pejorative connotations (as reflected in the catch phrase, "Video Wallpaper") and their makers were oftentimes regarded as primarily technicians working with machines that seemed to gratify too readily, yet were difficult to masterfully control.

Some of the work of the first several years was technically and aesthetically primitive, especially when seen from the perspective of a decade. The tools were new and still developing, and the artists were only as old as their tools. Furthermore, as is necessary in an infant art or an area of exploration with little precedent, many artists were engaged in parallel lines of enquiry and experimentation. And perhaps most importantly, the abstract, synaesthetic works associated with the 'Video Synthesists' stood outside the prevalent trends in the art-world of that time, which tended to focus its interest on the video work of conceptual and performance artists. All of these factors, as well as others, created some misunderstanding and undervaluation both of the electronic image works themselves and of the spirit of the artists' endeavor - an attempt to discover, and to express themselves through, the unique graphic potentials of a new electronic medium.

In the decade which has ensued, the work of artists using synthesizers, colorizers and, most recently, digital computer videographic systems, has become increasingly sophisticated. There have emerged masters from the first generation, and a group of younger artists who are working in video with a sense of the history of the medium and with strong personal visions.

The following works by four artists - Barbara Buckner, Sara Hornbacher, Vibeke Sorensen and Ernest Gusella - manifest the very different uses to which similar tools and techniques have been put in expressing equally diverse visions. Barbara Buckner's silent, densely-layered images, created and processed on synthesizers, are the inner music of a 'visionary' artist, while Vibeke Sorensen's synaesthetic 'Light Music' works, also created on video (and audio) synthesizers, communicate moods and emotions via purely abstract visual and audible forms. Sara Hornbacher and Ernest Gusella share a concern with visual perception, manifested by their use of very rapid cutting/switching between images, yet the works express very different attitudes toward the medium and relationships to the audience.



From *PICTURES OF THE LOST* by Barbara Buckner

PICTURES OF THE LOST Barbara Buckner

"*Pictures of the Lost* are visual ciphers depicting contiguous states of spiritual unfoldment. They are direct apprehensions of events occurring within, not physically seen or heard. The work is an attempt to render correspondences between physical light/color/objects and invisible realities via electronic image generation."

- Barbara Buckner

Pictures of the Lost, as described by Barbara Buckner at the beginning of the tape, "depicts twenty-two states of spiritual unfoldment, of an ongoing spiritual journey. Each of the twenty-two 'pictures' expresses an aspect of unfolding consciousness, or the Soul's activities to know itself. They are depictions of events occurring within, not physically seen or heard; correspondences between physical light/color/objects and invisible realities."

As both this description and the work itself demonstrate, Buckner uses some of the most advanced video tools and techniques to express intensely personal inner states and a vision of the spiritual - types of expression which have a long tradition in art.

While Buckner's intent distinguishes her from most other artists involved in electronic image-making, so too does her combined sense of imagery, motion, rhythm and color in creating visual analogs to metaphysical states. Representational scenes, generally of persons and landscapes, are abstracted to a point of translucent immateriality, and evocative evanescence. Luminous images tend toward dissolution into a more pure light, often that of

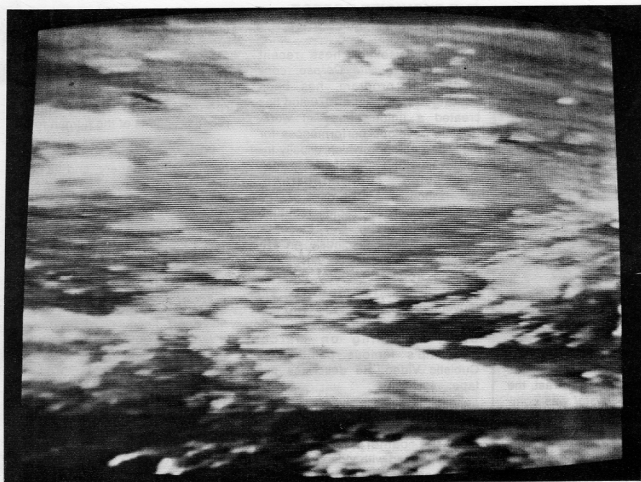
electronically-generated abstractions. In addition, the physical movement of subjects is slowed down and overwhelmed by 'changes of state' within the frame - imagistic transformations of color, shape, and brightness. The visual rhythms of the twenty-two pieces are less informed by human motion than by "audible and inaudible rhythms which permeate and give life to the mind and things of nature," to quote the artist regarding her earlier works.

Buckner offers poetic, evocative titles for each of the 'pictures' which serve the viewer as signposts of a progression within the work. Yet these titles provide only the broadest reading of the artist's intent; an intensely personal, visionary work such as *Pictures of the Lost* cannot specify explicitly, but must offer itself to the viewer's equally personal response and interpretation.

Barbara Buckner, called a "virtuoso video artist" by *ARTS Magazine*, has exhibited her tapes widely throughout the United States, most notably in solo exhibitions at the Museum of Modern Art, The Kitchen and The Whitney Museum in New York City, Boston Film/Video Foundation, Art Institute of Chicago, Video Free America in San Francisco, and Media Study/Buffalo. She has received an NEA Grant to exhibit videotapes in spaces other than museums (1977), an NEA Individual Artist Fellowship (1978), and a grant from the New York State Council on the Arts (1979-80), and has been Artist-in-Residence at the Experimental Television Center in Binghamton, N.Y., and the Artists TV Lab in Rhinebeck, N.Y. Buckner is currently Video Instructor at the School of the Visual Arts and at City University of New York.



BARBARA BUCKNER



From SARA HORNbacher's *ROLL-OFF: A FLAGGING INDEX OF PROPORTION*.



SARA HORNbacher

ROLL-OFF: A FLAGGING INDEX OF PROPORTIONS Sara Hornbacher

Sara Hornbacher's *Roll-Off: A Flagging Index of Proportions* requires, for the thirteen minutes of its duration, a concentrated engagement by the viewer. For it is a demanding tape, an aggressive work which pushes against certain limits of small-format video technology and of the human visual system. Regarding this, Hornbacher has written:

This work extends a number of limitations to their extreme: i.e. to the point of roll-off. The editing of this work was accomplished on half-inch editing equipment with its inherent 'flags' occurring to reinforce the swing of the image directionality. It was also a 'flagging effort' (fatiguing result of mechanized behavior). It was my first completed effort to bring to video some cinematic concerns and to experiment with discontinuity in this rather continuous medium. If one persists in following the instructions at the beginning of the tape, one will realize the 'water-fall effect', a physiological event specified by Gestalt psychologists.

The punning title alludes to several electronic terms. Roll-off is a term associated with audio filtering, and relates here to the shifts in sound between edits of the white-noise-like tumult of Niagara Falls and to the visual depiction of water-fall 'waveforms' at the brink. The tape was edited in three lengthy sessions - thus a 'flagging effort' - with the artist determining the proportionate lengths between edits based on the rhythm of movements within the frame. 'Flagging' also refers to a bending of the top of the video picture, a stability problem which the artist encountered in editing and thus exploited to enhance the curvature of motion in the image. (Much of this flagging has subsequently disappeared in transferring the tape through more stable technology.)

As might be construed from these references to video terminology, Hornbacher tends toward a contemporary tradition of visual artists con-

templating and extending the nature of their materials - exploring a medium by exploiting its inherent limitations and/or attempting to discover its unique and defining properties.

Perhaps a more important and powerful aspect of *Roll-Off* is its physical effect on the observer, for just as Hornbacher forces her video tools to perform under extreme circumstances, so too is the demand placed upon the vision of the viewer. The 'water-fall effect' she cites is a perceptual illusion of motion resulting from a fatigue in the visual system: intense concentration upon a prolonged, steady movement in one direction will cause one to perceive movement in the opposite direction upon looking at a neutral scene, such as the color bars inserted into *Roll-Off*. Interestingly, the fatiguing activity, as described by Hornbacher, which went into the creation of the tape, finds a parallel 'flagging effort' on

the part of the viewer who engages to watch it on its own terms, for its own special rewards.

Sara Hornbacher's work is an investigation of the intrinsic characteristics of the mediums of film and video, specifically the interface of their time structures. She received her M.A.H. in Media Studies from State University of New York at Buffalo. Her film and video works have been shown at Media Study/Bufalo, the State University of New York at Buffalo, the Albright-Knox Art Gallery and HALWALLS Gallery (where she presented a retrospective in January, 1980) in Buffalo, at Central Casting in Ithaca, New York, and at the University of Illinois, Chicago Circle. Her conceptual pieces, *Images of Light and Shade*, were exhibited at the Center for the Arts, Moorhead State University in Minnesota. She has been an Artist-in-Residence at the Experimental Television Center in Binghamton,

New York, worked as an independent video/film producer, and taught filmmaking workshops. Hornbacher is currently Managing Director of the Center of the Creative and Performing Arts, SUNY/Bufalo.

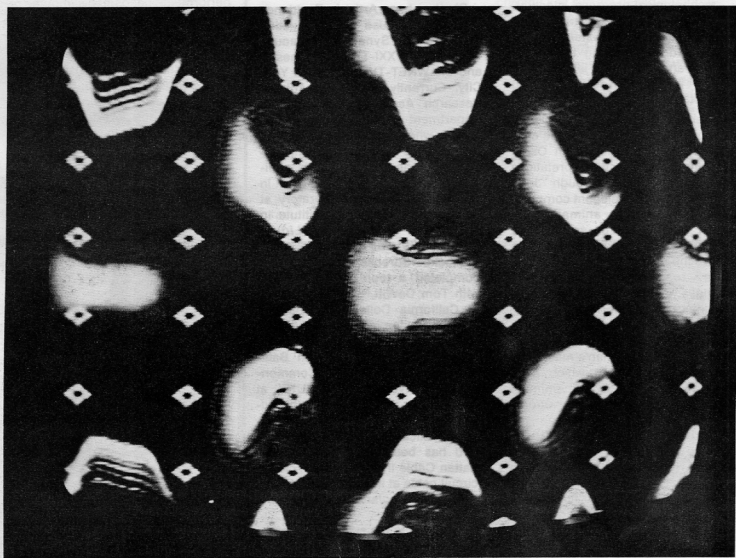
LIGHT MUSIC - four tapes including IMPROVISION, TEMPLE, INTERRUPTION, and LIQUID CRYSTAL.

Vibeke Sorensen

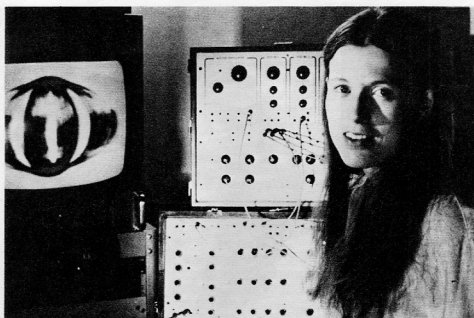
"Each line and color of an image has a pitch and timbre, and each note of a symphony has a shape and color. It is this inner harmony which I seek to externalize through my art."

— Vibeke Sorensen

Vibeke Sorensen calls her synaesthetic videotape pieces "Light Music," a term which seems to refer both to the images themselves -



Still from *INTERRUPTION* by VIBEKE SORESENSEN



VIBEKE SORENSEN in the Video Synthesis Laboratory at Rensselaer Polytechnic Institute (1979)

sensuous abstractions evolving through time, visual forms or motion sculptures analogous to those in music - and to the coupling of these images with original music by the artist. Both visuals and sound were composed entirely on audio and video synthesizers (Rutt/Etra, Moog and Grass Valley), and Sorensen's tapes represent a powerful use of electronic videotools without the benefit of traditional camera-originated images. She has said:

"In particular, the Rutt/Etra synthesizer allowed me to create shading and perspective and hence, an illusion of three-dimensional space. As an architecture student, I found that I was much more interested in dynamic physics than static physics, and *Temple* is my synthesis of architectural form and dynamic change. I was able to produce the shape of a Chinese temple, and by structuring changes in time create the sensation of meditation within that temple. *Interruption* is a homage to stalactites and stalagmites, the pillars of underground temples. In this and other works, I sought to capture the essence of a particular natural phenomenon or life form. It is a deliberate attempt to celebrate the beauty of nature, to create a 'positive alternative' to what all too often in the name of 'technological progress' is actually an abuse and destruction of nature. In *Liquid Crystal*, I was interested in capturing the movement and shape of a jellyfish, and the iridescence of liquid crystals."

There is precedent in the history of moving image works for the concept of "Light Music," from Oscar Fischinger's abstract interpretations of musical pieces through John Whitney's precise, elegant computer films. Unlike film animation, in which works must be scored to a prior production, video animation allows the maker to compose in real time, to intuitively improvise changes in the image as she is watching its transformation on the television screen. In fact, Sorensen has likened her fluency in "synthesizerese" to a musician's mastery of his instrument, skills which allow both to concentrate on communicating ideas, feelings, emotional states. Sorensen composed the soundtracks for the first three pieces, all part of *Videoccean*, a longer work, after the visuals with two considerations in mind: "to create sounds which to me are the sounds I imagine in my head as I see the images, and to set up an electronic music patch (connection of various sound producing and

modifying elements in the system - ed.) which is technically analogous to the video patch." In contrast, the music for *Liquid Crystal* was composed prior to the video.

The four works presented here are indicative of Sorensen's skills as well as some of her artistic concerns, such as the achievement of an illusion of simultaneity to reveal the synaesthetic experience in life. She allows the viewers to participate in a variety of moods and feelings, from the dynamic through the meditative. Her imagery is characterized by volumetric forms, an illusion created by synthesizing depth clues, such as shading and perspective, on the two-dimensional surface of the television screen.

Vibeke Sorensen was educated at the School of Architecture of the Royal Academy of Art and Architecture in Copenhagen, Denmark, and at the Center for Media Study at SUNY/Buffalo. In addition to her works in video which include *Videoccean* (1976) and *Monocules* (1978), Sorensen also composes electronic audiotapes and soundtracks for her visual works, and has collaborated with filmmaker/video artist Tom DeWitt on *Cathode Ray Theater* (1975), *Outta Space* (1978), *This is TV America* (1979), and most recently *The Rhythm Machine* (1979).

She has been Artist-in-Residence at the Newhouse Postproduction Program of Synapse, Syracuse University, WXXI-TV in Rochester and the WNET-TV Lab in New York City. Currently, she is an Adjunct Research Associate in the Music Department of the University at Albany where she is exploring the relationships between electronic image and sound generation. In addition, Sorensen is a resident artist in the Video Synthesis Laboratory at Rensselaer Polytechnic Institute in Troy, New York, where *Liquid Crystal* (1979) was produced.

Vibeke Sorensen has recently completed a tour of seven states with Tom DeWitt. She has lectured at California College of Arts and Crafts, California Institute of the Arts, Bennington College in Vermont, Univ. of Maryland in Baltimore County, Virginia Commonwealth University, and SUNY at Albany. Her work has been broadcast in excerpt on WNYC-TV, WXXI-TV, Mexican National Television, and has been cablecast on Manhattan Cable in NYC, and on closed circuit cable at international festivals in Japan, England, Italy and the USA.

Her work is the subject of an article in the February 1979 issue of *Videography* Magazine.

THE EXQUISITE CORPSE

Ernest Gusella

Ernest Gusella, whose recent tape, *The Exquisite Corpse*, concludes this program, has been working in video since 1970 and has created a unique body of work. Gusella develops performances for the video camera, which usually incorporate video special effects such as keying, superimposition, colorization or, in the case of *The Exquisite Corpse*, rapid, real-time switching between two cameras. Gusella is self-consciously an art-world eclectic, his references extending from art-rock of the moment back to modern art movements of the past seventy-five years. His "*Dude Defending a Stare-Case*," punning on Marcel Duchamp's famous painting, is Cubistic Video. He describes this tape:

"Beginning with Dadaist and Conceptual performances in front of the camera, images are manipulated with video and audio synthesizers and other electronic tools. The result is ¼ fornicalia funk, ¼ New York punk, ¼ European punk, ¼ Canadian skunk."

The Exquisite Corpse, in fact, refers to a Surrealist technique of the same name in which a number of participants contribute to a collective collage - sometimes of words, sometimes of a human figure. Unlike his predecessors, Gusella's collaborator in this game of chance is not human; rather, it is the machine, the video system automatically switching between two camera views of the artist performing simple, effective gestures.

This rate of rapid alternation between the two cameras is at a threshold of the persistence of human vision. Thus, the formal strengths of the work derive from the fact that the alternating views are at once seen as distinct and overlapping. The merging of images in the viewer's mind creates a diverse, disorienting and entertaining array of visual relationships, such as the superimposition of the performer's head in his mouth, or fingers as multiple, insect-like limbs on his torso.

In a conversation with the artist, he has said that he considers *The Exquisite Corpse* not only a formal work, but also a work with strong 'social/religious overtones'. These are manifested in the symbolic

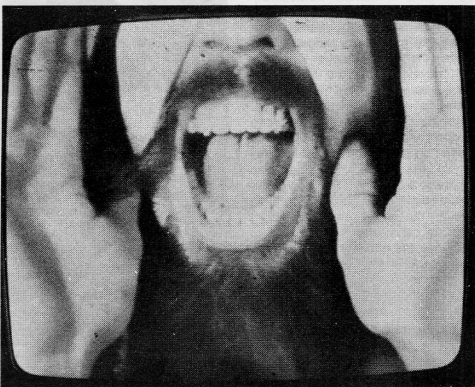
evocativeness of the artist's pale, emaciated figure - suggestive at once of Christ and ascetic holy men of Eastern religions, of Primitive Man and, for Gusella, of victims of abnormal births, especially as regards the grotesque illusory reconstructions of the human form.

In its playfulness, the suggestive nature of its imagery, and its coupling of man and machine as collaborative entity, *The Exquisite Corpse* is a work of which Gusella's historical predecessors in art would have approved.

Ernest Gusella received a B.A. in Biochemistry at the University of Idaho, and an MFA at the San Francisco Art Institute, where he was awarded a gold medal for undergraduate painting. He began his work in video in 1970. Gusella has had one-man shows in Belgium, France, England, Germany and Holland, and his work has been included in group shows throughout Europe and New York State and in Canada, Mexico, and Japan. In addition to his work in video, he has recorded two record albums: *Japanese Twins* and *White Man* released on Earwax Records in 1977, and a second, postproduced with a grant from ZBS, to be released in Spring, 1980.



ERNEST GUSELLA



From *THE EXQUISITE CORPSE* by ERNEST GUSELLA

CAPS Program 3 - VIDEO CULTURE

Arthur Tsuchiya - *UNTITLED TAPE* - 1977 (1977, 7 min., b/w, sound)

Anthony Ramos - *NOR WAS THIS ALL BY ANY MEANS* (1978), 23 min., color, sound)

Edin Velez - *TULE: THE CUNA INDIANS OF SAN BLAS* (1978, 30 min., color, sound)

Ira Schneider - *SOME SCENES IN SOUTHERN CALIFORNIA* (1977, 14 min., color)

Video is a medium through which individuals can observe and comment upon cultures - their own and others. They can do this with all the potency and few of the constraints of form and content imposed by broadcast television. In different ways, the videotapes of Arthur Tsuchiya, Anthony Ramos, Edin Velez and Ira Schneider all reflect a relationship to the 'parent' medium - through the use of off-the-air material to their own artistic and political ends, and in the creation of collage-form documentaries intended for broadcast or as alternatives to the stylistic norms of more traditional documentary works. And whether they comment upon American culture, or present aspects of this or other cultures, all of these artists share a sense of personal vision and an unconventional approach to the materials of their craft.

Arthur Tsuchiya's *Untitled Tape* - 1977 and Ira Schneider's *Some Scenes in Southern California*, the first and last tapes in this program, are both works about contemporary America. Tsuchiya reshapes television news footage to make a statement about ideological conflict in the United States and its representation through the media, while Schneider presents a sampling of scenes from life in *Some Scenes in Southern California* in his own personal form of 'information collage'.

Anthony Ramos' *Nor Was This All By Any Means* also comments upon American culture, contrasting its depiction of Blacks with images of contemporary Africa. Ramos' tape is an attempt, as well, to document aspects of life in another culture, a genre referred to as 'Cross-Cultural Video' and which has been distinguished by practitioners as diverse as Nam June Paik, Bill Viola and Juan Downey.

And finally, in *Tule* the work from among these four which has been broadcast on public television, Edin Velez offers a non-narrative collage portrait of the unique culture of the Cuna, South American Indians who live on islands off the coast of Panama.



From *UNTITLED TAPE* - 1977 by ARTHUR TSUCHIYA

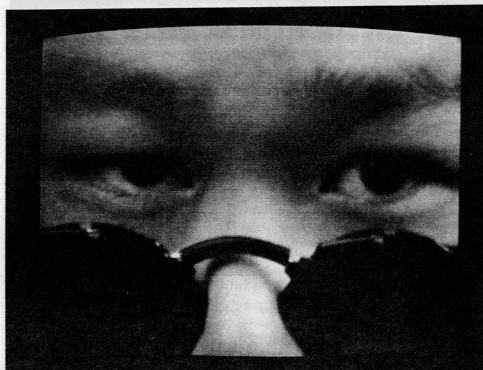
UNTITLED TAPE - 1977 Arthur Tsuchiya

Arthur Tsuchiya's untitled work is a tape about an event, and the depiction of that event via image and sound. It is also, in its use of imagery reflecting the violence and conflicting values in contemporary America, an ironic celebration of the nation's 201st birthday.

Using off-the-air broadcast news coverage of a fierce confrontation at a Ku Klux Klan rally in Columbus, Ohio, on July 4, 1977, Tsuchiya deconstructs, manipulates and reshapes the original material into a strong social and artistic statement. The tape is in four sections, distinguished by their different transformations of image and sound: still

frames isolated from the footage, accompanied by the artist's rendition of "Happy Birthday;" the footage in slow motion and silent, punctuated by repetitions of its most violent moments; the sound from the original broadcast over a blank screen; and the image, in its initial form, presented without sound.

The still frames of the opening sequence - images of a flag, a crowd, a man making a speech - could easily represent any normal July Fourth celebration. The subsequent section, a slow motion, almost balletic rendering of the outbreak tempers the violence of the imagery, even as it repeats the most violent events. In both of these sec-



ARTHUR TSUCHIYA

tions, the transformations imposed upon the original material are indicative of a capability, through media, to manipulate information about events. Tsuchiya has written: "The introduction of slow motion and musical score is intended to allow viewers a *different sense* of the unfolding of the events represented" (italics mine).

The artist's use of slow motion, lessening the violent impact and suggestive of a visual analysis of the event, is contrary to an effort by the media to present fast-paced, action 'news' - with conflict and disaster among the most common sources for such graphic material. *Untitled Tape* reflects this dramatic tendency on the part of the broadcast media and suggests that the 'sense of the unfolding of the events represented' by TV news as factual have been shaped to these needs. In the artist's words: "That the commercial 'news' media penetrate into our homes carrying information which has a questionable relationship to reality (apart from the theater of their own creation) is easily forgotten; the traditional attractions of violence and hatred presented in the context of great social themes make for better ratings. Is the fact that the newscaster doesn't seem to

know the difference between 'left' and 'right' really just a slip of the tongue? We all know that the camera is more active than passive, but is it self-conscious?"

The tape concludes with the most original news footage, the most graphic portrayal of the violent hatred of the July Fourth confrontation. And the experience of the full disturbing force of the conflict in this final stage has been intensified for the viewer by the prior aesthetic reshaping the material has received in the artist's hands.

Arthur Tsuchiya's videotapes, radio and video installations and photography have been included in group exhibitions and one-man screenings in California, Texas, Minnesota and New York. Between 1973 and 1977, he was Video Producer-Director and Instructor at the Minneapolis College of Art and Design. Since 1977, he has been the Media Center Coordinator at the Visual Studies Workshop in Rochester, New York. Tsuchiya has served on advisory panels for the Minnesota State Arts Board (1975) and CAPS (1977), and is the recent recipient of a Post-Production grant from the Synapse Video Center in Syracuse.

NOR WAS THIS ALL BY ANY MEANS Anthony Ramos

Anthony Ramos' *Nor Was This All By Any Means* combines footage shot in Africa and in New York City with American movie footage, TV commercials and dramatic scenarios, in order to depict, compare and comment upon the conceptions and representations of the black experience on two continents. Ramos refers to his work as "real life, real time experiences of the artist translated into video poems which make a comment on culture."

From the skyline of Manhattan with its hut-like water tanks to dwellings in Africa, from the streets of New York with its suspicious and hostile observers to the roads of Tanzania with its curious children, Ramos weaves his comparison of parallel black cultures and the environments in which they exist.

Footage from *King Kong*, depicting Africans as savages, television commercials for hair straighteners and the like, are posed against documentary footage of contemporary Africa (including images of slave houses in Dakar, Senegal); the resultant statement underlines the misshapen values imposed about and upon Blacks by American mass media and, more broadly, by white culture in the long history of black oppression.

At the center of Ramos' tape are two extended dialogues. One is an interview with an American expatriate who has come to his home - "spiritually and in reality" - in Africa with a consciousness of the struggle for liberation from colonialism and of the problems of black consciousness in the United States. The other dialogue - a scripted scene - is between the maker, who in this fiction lives in a water storage "hut" atop a building in Manhattan, and



From *NOR WAS THIS ALL BY ANY MEANS* by ANTHONY RAMOS.

Juan Downey, a video artist whose recent projects have included subjective documentation of South American Indians. Ramos suggests his 'village' atop New York City hearkens back to a calmer time, and that this living situation is a best-of-both-worlds compromise, as he is able to "have my village and have my New York City." It is an imaginative artistic resolution of inherent tensions experienced by the maker (and, by extension, by the Black American) between the culture of which he is a part and another which he views historically and spiritually as a truer home.

Anthony Ramos attended Southern Illinois University and the California Institute of the Arts, where he received his M.F.A. degree. In 1975, with a grant from the Rhode Island Committee for the Humanities, Ramos traveled to Africa "to create a video documentary about my DNA antecedents, the Cape Verdeans."



ANTHONY RAMOS as he appears in his *NOR WAS THIS ALL BY ANY MEANS*

TULE: THE CUNA INDIANS OF SAN BLAS Edin Velez

"On March 15, 1978, my wife and I chartered a small plane from Panama City to a small gravel airstrip on the Atlantic Coast, from where we ferried ourselves and our video equipment via dugout canoe to the island of Ustupu where we lived and worked for a month with a Cuna Indian family. Ustupu is one of a series of small barren islands dotting the Panamanian coast where the Cunas have lived and main-

tained their unique culture and traditions to this day, in spite of growing influence from the outside world.

In our tape we have attempted to capture both the physical beauty of the Cuna and their island and the rhythm of life experienced in primitive societies. Of course, it is rapidly becoming impossible to find a people completely untouched by the outside culture, and the subtler aspects of acculturation are well illustrated by the production of the Molas, the beautiful blouses which have become well-known in the



Production stills from *TULE: THE CUNA INDIANS OF SAN BLAS*

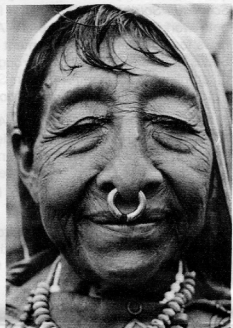
West; although the designs undoubtedly stretch back for centuries, even millennia, the blouses themselves date from the 19th Century and the availability of simple, metal tools required for their manufacture.

Our own video technology created little interest among the Cuna. After a short time no one would look twice as we trudged by, loaded down with equipment for our daily shooting. Only the children remained fascinated by all our contraptions. The adults were amused by our enthusiastic videotaping of their most prosaic everyday activities.

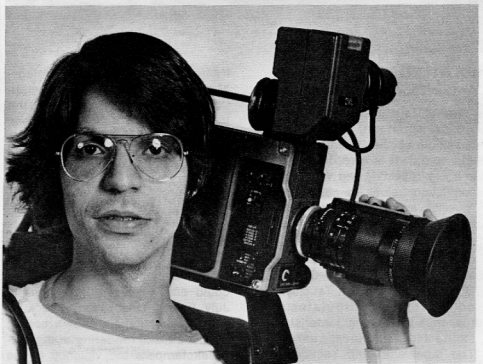
Toward the end of our stay we found ourselves behaving more like Cunans than Westerners. It was hard not being overwhelmed by the beauty of the people, the intensity of the colors of nature, and the holistic quality of life."

- Edin Velez

Compared with Ramos' pointed juxtapositions and ideological statements in *Nor Was This All By Any Means*, Edin Velez's *Tule* is an idyll, a loving look at the Cuna Indians, a society living largely in isolation from outside influences on islands off the Panamanian coast. Velez has defined the work as a "non-narrative impressionistic personal documentary of a non-western culture."



The personal approach of the maker towards his subjects distinguishes *Tule* from traditional ethnographic films and videotapes, to which it bears some resemblance. The Cuna Indians are presented through an array of images of their daily activities (cooking, washing, house-building), their arts (traditional dance and music, and the sewing of Molas, intricately designed blouses) and their environment. But rather than a comprehensive look at aspects of Cuna life, *Tule* is a collage of colors, textures and sounds - a poetic response by an outsider to the sensual phenomena of the Cuna experience.



EDIN VELEZ

Photo by Ethel Velez

Tule also informs about its maker's approach by what it neglects to show of Cuna life (omissions which might be considered a transgression of certain documentary practice). Little information, for instance, is given about the societal structure of the Cuna Indians. Velez has also indicated in published comments that many of the Cuna men have adopted Western dress as a result of their work as commercial seamen, yet the fact that these images of encroaching Westernization have not found their way into the finished tape helps to better define Velez's intent. For *Tule* is not an analytic document of a culture as it presently exists, in flux, being reshaped by outside influences, nor does Velez attempt an indictment of those influences responsible for the reshaping, as Anthony Ramos might have. Rather, *Tule* is a romanticized celebration of the traditional way of life among the Cunas, perhaps now passing out of existence; a lovely lyrical rendering of this culture, to echo Ramos, of a calmer time.

SOME SCENES IN SOUTHERN CALIFORNIA

Ira Schneider

Like *Tule*, Ira Schneider's *Some Scenes in Southern California* is a collage of images of an environment and its inhabitants. And the images of Southern California presented by Schneider, while certainly more familiar to most viewers than those of Ustupu or of Indian culture, have their own colorful exoticism - chemical sunsets, clown-faced carhops and all.

Some Scenes in Southern California is a recent work in a presentational form he calls "information collage." It is a form characterized by a non-narrative, non-linear concatenation of images and vignettes recorded at various times and locations. In the case of *Some Scenes*, the images - of surfing, volleyball, handgliding and so forth - have not been selected for their deep cultural significance but, rather, as "information" descriptive of certain aspects of the Southern California "landscape." The tape, in fact, reminds one of a collection of memories of random events of varying importance with which a visitor might leave those surroundings.

The interface of video with environments, and the creation of video-information environments has been an ongoing theme of Schneider's work. Brief descriptions of two other of his pieces will provide a context for, and hopefully, enhance appreciation of *Some Scenes in Southern California*.

In 1974, Schneider created a multi-channel video installation, *Manhattan Is An Island*. Within a gallery space, numerous television monitors were configured as a "map" of Manhattan; each monitor represented a neighborhood in the city and displayed an information collage of events recorded in that neighborhood. In addition, a ring of monitors around the perimeter of the space represented the views from the shores of Manhattan. The spectator was afforded a view of the city as an organic whole, and was able to monitor the environments, the inhabitants and the ebb and flow of activity in the various regions.

Schneider's current project is a large-scale work entitled *Time Zones*, which will culminate in a

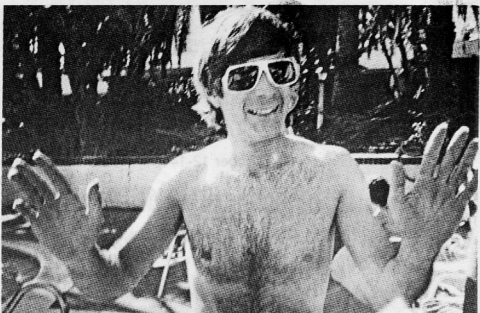
Edin Velez was born in Puerto Rico and studied at the School of Fine Arts, Institute of Puerto Rican Culture. He has been active in video making for ten years, producing work ranging from abstract computer generated tapes to video documentaries. After receiving a CAPS Fellowship grant in 1975, he resigned from an executive position at a video production house to devote himself fully to video making as an art form. His tapes have been shown in art museums, galleries and festivals throughout the United States and in Europe, at the American Anthropological Association Convention in Los Angeles in 1978, the American Museum of Natural History, New York City in 1979, and in the 1979 Traveling Show of the United States International Communications Agency. Velez is a 1980 recipient of a CAPS award, and of an emerging artist grant from the Jerome Foundation, with which he will travel to Guatemala to produce a new videotape, *Meta-Mayan*.

twenty-four channel installation and an hour-long videotape. In the installation, each monitor will present a collage of images from a different timezone; the totality will offer the viewer, in simulated simultaneity, "a sense of context of a world inhabited by people of many different cultures literally co-existent." (A less extensive version of the *Time Zones* installation has already been realized at the 1980 Winter Olympics in Lake Placid, New York.) The videotape, *An Hour on the Earth* (which is still in-progress and was, therefore, unavailable for this program) will, beginning at 1:00 am in New York City, circumnavigate the globe, presenting "simultaneous" images from each of the other time zones. Informed by the concept of the global village - a diversity of cultures in immediate multi-sensory contact via electronic communications media - Schneider's *Time Zones* project offers a powerful reminder of video's potential for cultural exchange as well as an expansive view of the concept of Cross-Cultural Video.

Ira Schneider is one of the founding figures of the video art movement. In 1969, he co-founded *Radical Software*, the first periodical on independent video, of which he remained publisher until 1974. He was also co-editor, with Beryl Korot, of *Video Art - An Anthology* (1976, Harcourt, Brace, Jovanovich). Schneider has been responsible for many innovative video installations, including *Wipe Cycle* (1969, with Frank Gillette), *Manhattan Is An Island* (1974) and the current *Time Zones*. He has also produced a number of videotapes in a non-narrative form which have been widely screened at universities, art schools, museums and galleries throughout the United States and in England, Germany, Italy, Austria and Brazil. Schneider has been the recipient of grants and awards from CAPS (1975), the New York State Council on the Arts and the National Endowment for the Arts (1976), as well as a Guggenheim Fellowship (1977) and a University Senate Grant from University of California at San Diego (1978) where he has been Visiting Lecturer in the Visual Arts Department.



From *SOME SCENES IN SOUTHERN CALIFORNIA* by IRA SCHNEIDER.



IRA SCHNEIDER

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CONTACT PERSON

April 1-7, 1980	Manhattan Cable TV Channel 10 120 East 23rd Street New York, NY 10010	Suzanne Rose 212/477-8700
April 9-24	Ticker Art Gallery Dana Fine Arts Center Colgate University Hamilton, NY 13346	Pat Clancey 315/824-1000, x633 824-2418 (h)
April 26-May 3	Anthology Film Archives 425 Lafayette Street New York, NY 10012	Ann Volkes 212/989-2316 (EAL) 677-7284 (h)
May 4-11	Canastota High School Robert Street Canastota, NY 13032	Peter Finger 315/697-2003, x253
May 12-23 (13-15 Bk)	Experimental TV Center 161 Court Street 180 FENT ST Binghamton, NY 13901-13827	Sherry Miller 607/687-1423 687-5045
May 26 - July 7	International Center for Photography 1130 Fifth Avenue New York, NY 10028	Steve Rooney 212/860-1774
July 14-16	Port Washington Library "Media Port" 245 Main Street Port Washington, NY 11050	Lillian Katz 516/883-4400
July 29-31	Media Study/Bufallo 207 Delaware Avenue Buffalo, NY 14202	John Minkowsky 716/847-2555
August 4-7	Chautauqua Art Association Wythe Avenue Chautauqua, NY 14722	Rob Erdle 716/357-2771
August 14-30	IMAC, Intermedia Art Center 253 Bayville Avenue Bayville, NY 11709	Kathy Bodily Michael Rothbard 516/628-8585
September 24-26	Visual Studies Workshop 31 Prince Street Rochester, NY 14607	Arthur Tsuchiya 716/442-8676
October 2-11	SYNAPSE/Syracuse University 316 Waverly Place Syracuse, NY 13210	Henry Baker 315/423-3100
October 14-18	State University Maritime College Fort Schuyler Bronx, NY 10465	Dr. Julie Wosk 212/892-3000, x222
October 20-Nov. 1	Everson Museum 401 Harrison Street Syracuse, NY 13202	Richard Simmons 315/474-6064 425-7754
November 3-10	Jefferson Community College Outer Coffeen Street Watertown, NY 13601	Klaus Ebeling 315/782-5250
November 12-14	S.U.C. at New Paltz College Art Gallery New Paltz, NY 12562	Kathy Zimmerer 914/257-2439
November 16-23	St. Lawrence University Brush Art Gallery Griffiths Art Center Canton, NY 13617	Paul D. Schweizer 315/379-6003
December 8-13	Film Workshop of Westchester Cottontail Lane Irrington, NY 10533	Rosalyn Schneider 914/591-8774 431-7625